

Edith Mae Bishop

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ETUDE

MUSIC MAGAZINE

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THE ETUDE

MARCH, 1923

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VOL. XLI, No. 3

Misery in the Land of Mozart and Wagner

HOWEVER bitter any reader of this editorial may have felt during the war toward the Central Powers, the normal human being can now have only pity for the professional classes in that part of the old world.

Many of the men who suffer most are now well along in years and were those very men who years ago taught some of the outstanding minds in American musical art. Their position now is in many cases next door to starvation. Their family life, owing to social conditions, is turned topsy-turvy. Their daughters, trained to a comfortable existence, versed in languages, music, art and the finer things, find that marriage is impossible under the present condition, as their fathers are unable to give them a dowry, or "dot," which even the triflers would recognize.

We have taken steps to help some of the elderly men to keep alive in their music work. Among them are some of the greatest names in the contemporary history of musical art. We know that Max Bruch, for instance, in his old age virtually starved to death a year or so ago.

If any friend of THE ETUDE desires to help these unfortunate professional musicians we shall be pleased to receive contributions addressed to the "Musicians' Humanity Fund" and place them in hands for immediate care of known cases of need. Kindly read this notice in your music club.

Pleasant Places

A NOTED American composer, in advising a would-be composer, said:

"Don't improvise at the keyboard if you want originality. Despite your best intentions your fingers will fly into 'pleasant places,' 'comfortable positions,' 'old keyboard alleys,' and you will find yourself repeating old idioms and creating nothing."

For the most part this is good advice; but still Chopin and Grieg, and many others, have shown that compositions may be written comfortably for the keyboard, and not lack originality and charm. Indeed, a great many composers have found that they have defeated public interest and success by not making their works "keyboardiness." Indeed, there is only one composer of master rank whose works for the piano keyboard have been successful despite their lack of keyboard facility. That one is Brahms. He seemed to be striving to defy the keyboard instead of accommodating himself to it. In fact, one is never sure of a Brahms piece. It has to be practiced over and over again for piano performance, every time it is taken up again. The sheer force of his genius makes it worth while to study his piano works and overcome his lack of respect for the pianist's fingers and wrists.

Musical Assets That Count

A LEADING Wall Street man has just remarked that a share of stock is to be likened to one of the cells in a great storage battery, each cell being a storage compartment charged with labor and brains. That, in fact, is all that capital can be—a convenient way of storing labor and brains so that its power can be turned on as desired.

The musician's assets are represented by the knowledge and experience he has stored up, the plant he has established (his studio, library, musical instruments, furniture), most of all his experience and his reputation. Therefore the music worker should regard his every day as an opportunity to store

up more and better reputation through the excellence and outstanding character of his works. The value of his services depends very largely upon his reputation for producing meritorious work.

Reputations are usually accumulated very gradually, through hard and serious effort. Sometimes a brilliant talent flashes itself into fame in a few hours. Such things are exceedingly rare. With reputation comes reserve and power, confidence, public respect. Careful musicians consider publicity seriously. Newspaper "puffs" are valueless, unless there is a constantly growing public appreciation of the real artistic efforts of the musician.

Keep scrap books of notices, of course, but every time you paste in a notice which you know did not come as a result of your real merit (rather than as an advertising consideration, a pull or a favor of some friend), draw a blue line through it so that you will be able to distinguish between the real and the unreal. The banker, who lists among his assets worthless stock, will soon be a bankrupt. Don't fool yourself in as important a matter as your reputation.

French Musical Co-operation

ONE of the most gratifying of diplomatic courtesies which came from the great war was the establishment, by the French Government, of the Fontainebleau School of Music, exclusively for American students. This resulted from a conference of General Pershing and Dr. Walter Damrosch, in 1918, leading to the establishment, in France, of a school for training Army musicians. Dr. Damrosch described this himself in THE ETUDE some years ago.

The Fontainebleau school was opened in June, 1921, in the wonderful Palace of Fontainebleau, with Charles Marie Widor as General Director and François Casadesu as Director. In 1922 ninety pupils were accommodated. The school cannot be said to compete with any of the American Summer Schools (many of which engage artist teachers of the highest standing in the world of music), as the French School is confined to one hundred advanced, selected pupils. The lowest possible cost for three months is between \$500 and \$600, including ocean passage which is given at reduced rates to the few lucky students accepted. The session opens June 24th and continues to September 24th. Familiarity with the French language is presupposed. This year the French government has established at Fontainebleau a similar school for Architects and Painters.

The American headquarters of the school are at 119 E. 19th street, New York, where Mr. Francis Rogers, known to THE ETUDE readers through his contributions to the Singer's Department, is acting as chairman during the European absence of Mrs. George M. Tuttle.

THE ETUDE has always endorsed with greatest enthusiasm the Summer Study movement. We have been proud of our American Schools, some of which have faculties unexcelled by any institutions anywhere in the world. Fontainebleau can accommodate only a very small fraction of the thousands who profit by Summer Study. Our American Schools with faculties of artist teachers of equally high rank offer at our doors intensive musical training of the highest character.

Your success or your failure in any Summer School depends largely upon the attitude with which you go to the school. If you elect to make it "a lark," or an excursion, or a form of metropolitan vacation, you will get little no matter where you go. But if you decide to do one, two, or three months of intensive work, you will do as much in New York, Chicago,

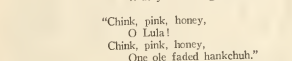
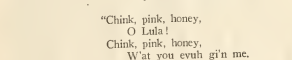
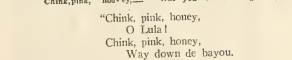
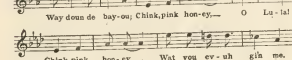
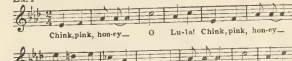
"Now, think for a moment! I have cited an example which is constantly occurring where all the elements are favorable: a pupil endowed with a natural advantage of position, a teacher of high reputation. I shall not waste time on speculating on the cases less happily conditioned. Let us return to our student and point out what he ought to do, what he can do. We follow him to his home, where he returns to his room, and thus, for the new work to be studied, as cited above, but which enthusiasm is fully inclined to control against the temptation of making a false step. Arrived at home, he sets to work in the following way. Before touching his violin he takes a few minutes to settle his mind, and carefully noting and recalling all his teacher's suggestions regarding such points as fingerings, bowings, phrasings, rhyth-

"Wen I lay my body down,
Ay Lawd, in de grave-yahd;
Wen I lay my body down,
Ay Lawd, in de grave-yahd;
Think you hieah my coffin soon—
My soul be singin' undeb de ground—
Ay Lawd, singin' in de grave-yahd:

"Toll de bell, angel, I jes' got ovah;
Toll de bell, angel, I jes' got ovah;
Toll de bell, angel, I jes' got ovah;
Well, I jes' got ovah at las'."

The next picture is a group of women in the bean field, picking snap beans for market. They are ranged in rows, down the long aisles of beans growing on upright cane-rod trellises, and they are singing in unison, with perfect rhythm and sympathy, a handful of beans emptied into their baskets with each cadence. They have been at work since sunrise and it is now nearing the time for resting. One woman takes the lead, singing each line of the chant alone, the others forming the chorus. Her mind is a medley of reminiscences, and, thinking aloud, she fits her fancies to a plaintive melody, the others falling in with her and supplying the different harmonies with musicianship that is bewildering. The song has a naive about it that is charming.

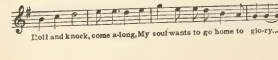
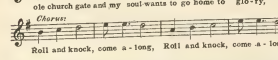
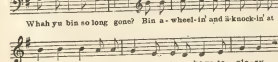
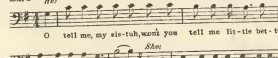
Ex. 4



And so on for many verses, until her fancy is exhausted and the baskets are filled with beans and the picking ends.

It is not surprising to find in such impromptu ditties as this a kind of relationship to that variety of accretive song found in the whimsical and delightful collection of singles attributed to good old Mother Elizabeth Foster Goose of Boston; but one is surprised to find something of the same spirit pervading the labor chants and play songs entering into some of the devotional songs, oftentimes with a kind of reverential gaiety. Some of these are known as "cawnts" (hymns) (contest hymns), and are usually sung at Saturday night contests at the negro Baptist churches. A prize is offered to the most cases a basket of groceries, and the singer keeping the floor the longest gets the prize. A man takes the part of questioner, and a woman the part of answerer. The man begins by asking the same question again and again, the woman being required to give a different answer each time until her imagination is exhausted and his questioning plays her out. A splendid example of this kind of song is as follows:

Ex. 5



(Man asks)—
"O tell me, my sis-tah,
Won't you tell me little bettah,
Whay you bin so long gone?"

(Woman replies)—
"Bin a-whoel-ill a-roddin'
At de ole church gate
An' my soul wants to go home to glory."

(Full chorus)—
"Roll an' rock, come along,
Roll an' rock, come along,
Roll an' rock, come along,
My soul wants to go home to glory."

(Man)—
"O tell me," etc.

(Woman)—
"Bin a-drinkin' 'fun de fountain
Dat nevah runs dry,
An' my soul wants to go home to glory."

(Chorus)—
"Roll an' rock," etc.

(Man)—
"O tell me," etc.

(Woman)—
"Bin a-walkin' 'wid de angels
An' a-waitin' on my Lawd,
An' my soul wants to go home to glory."

(Chorus)—
"Roll an' rock," etc.

(Man)—
"O tell me," etc.

(Woman)—
"Bin a-listenin' in de valley
An' a-lookin' 'to de light,
An' my soul wants to go home to glory."

(Chorus)—
"Roll an' rock," etc.

(Man)—
"O tell me," etc.

(Woman)—
"Bin a-weepin' like a willow
An' a-moonin' like a dove,
An' my soul wants to go home to glory."

(Chorus)—
"Roll an' rock," etc.

(Man)—
"O tell me," etc.

(Woman)—
"Bin a-servin' my Redeemer
An' a-singin' 'roun de t'hone,
An' my soul wants to go home to glory."

(Chorus)—
"Roll an' rock," etc.

The negro thinks in pictures; and while the result is often fantastic in the extreme still it gives evidence of a fine, unhampered imagination. Though he is declared by some writers nothing more than a mimic or an imitator, he has considered his imitations never embody the form or thought of any supposititious model. The essence is always native.

Aside from the songs of the various Indian tribes and the collected negro songs of slave days, the Negro has a rich and varied musical life. He has a folk-song proper. Probably it is due to the fact that the country is yet poor and has not had time to have its romantic folk-songs and emotions crystallize into musical melody, but the common property of the people from generation to generation.

It is only within recent years that we have come to know very much about the music of the American Indians. Some of the modern musicians and students of ethnology have given their attention to collecting, transcribing and publishing these Indian melodies, which, like the music of the negro, play an important part in the development of folk-song in this country. And while there are undeniable characteristics that suggest barbarism, slavery, low suffering, and an individuality that is often elements that speak the poetry of the beginning of things, there is also a naive charm and an individuality that is often elements that speak the growth of the American nation, a beautiful music that comes from the lower South and Black Brothers of which the White man should be justly proud.

At the bottom of Art is this essential condition—teaching. This art is neither gain nor glory; it is a little child's art to teach, to elevate gradually the spirit of humanity; in a word, to serve in the highest sense.—D'IZZY.

THE ETUDE

Examples and Illustrations

By Elizabeth A. Gest

CHILDREN are natural imitators, and it is a good plan for the teacher to give frequent keyboard examples and illustrations of how some things should be done. When the example is purely technical it is important for the pupil to watch the teacher's hand to understand the point in question and try intelligently to do likewise. Some pupils receive a much more definite idea of what is required, technically, by seeing a concrete example than by listening to a "do" and "don't."

But when the illustration is purely musical, it is much better for the pupil to close the eyes and listen, for often the pupil will be so much engaged with the external points of interest that the value of the musical expressions will be lost, or at least lessened. Instead of saying "now let me play that passage for you," it would be better to say "now close your eyes and listen while I play that passage." Then play it as the pupil played it, but follow again with the correct way. Slight exaggerations may even be made to impress the pupil more forcibly. Ask the pupil if he noticed any difference in the two renderings, and let him explain the difference and play the passage in the correct way.

This listening with the eyes closed is very good for all pupils, particularly those whose musical sensibility is more or less conspicuous by its absence, and it is a great help towards improving the ear, musical feeling, and interpretation.

Variety

By Ada Mae Hoffrek

No-one relishes the same food every day in the week; in fact, if the same food is contained every meal for any length of time our physical being rebels and we develop various ailments. Caviar and Pate de Foie Gras every day in the week is just as bad as a steady diet of corn beef and cabbage.

The same thing holds true of music. Every composer has a distinct style of his own; and if you give the one writer's compositions repeatedly, his nature will rebel against them, even though the student may be unconscious of the cause, and you will not observe it. Too much of the works of one composer may make the student physically ill, as well as to make him lose in music generally.

The same applies to one style of composition. Variety is said to be the spice of life and it surely applies to our musical activities. The teacher who has a great variety of music to choose from is the one least likely to have yawning pupils.

When giving a recital alternate your numbers with different styles of compositions and composers and thus get the desired change. Many a student has given up the study of music without the teacher realizing that insufficient variety in his selections was the cause of it.

Studying that New Piece Without a Teacher

By Sidney Bushell

For years and years I have studied in the following manner: I choose a composition. I like it, I resolve to learn it. If one can secure a phonograph record by the master he heard play it, during the process of learning, it will help the student to keep his enthusiasm. Practice it this way for some time. All this "canned music" much can be learned from the full records.

Go slowly and surely. Get everything technically correct. Do not attempt to put any feeling into the new piece, until you have learned the frame work and can play it accurately and fluently. When you have done this for some time, put the "signs" into your rendition—those "signs" which are printed upon the music. Practice it this way for some time. All this round-off the rough edges from your piece, polishes it, shades it, finishes it.

Now you are ready to put your personality into the composition. Remember, the first thing to do is a piece that strongly appeals to you, one that you recognize as suited to your "style." It will be as an artist paints a picture; you will put a little more color here, a little less color there. You color the picture as your soul bids you. You must be "as the child," in everything but experience and the quality of restraint.

THE ETUDE

Good Piano Playing: How Can the Average Piano Player Tell Whether it is Good or Bad?

By W. J. HENDERSON

The following is part of an excellent series of articles which have been appearing from the pen of the noted critic, Mr. W. J. Henderson, in "The Outlook," in which Mr. Henderson has also discussed the subject from the vocal and from the violin standpoints.

WHEN you go to hear a pianist, what do you expect? If you expect what you should not and the pianist does what he should, you will be disappointed.

When the pianist cannot fulfill his obligations to his art, you will be disappointed; but this time with unshakeable reason. Too many persons regard music and its performance as some sort of mystery, comprehensible only to those possessed of special training, and in certain extent any one who has a good ear and will apply common sense to his consideration of music can determine whether he ought to enjoy it or not.

If music is an art at all, it is the art of beauty in sound. We need not torment ourselves by trying to arrive at a definition of beauty. Let us confess at once that beauty has never been successfully defined, and that the perfect should flow like wine and oil. In order it is entirely a matter of opinion. But the fact remains that among the cultivated peoples of the world there is a pretty general consensus of opinion. In regard to music, the general view is that its fundamental beauty is the beauty of tone. If the sounds produced by instruments are harsh, rough, impure, or, in a word, meagre, rather than musical tones, beauty cannot exist. For that reason we may without hesitation assert that the chief object of all musical technique is the production of beautiful tones.

When he declared that three things were needed to make a pianist: "First, technique; second, technique; third, technique." What he undoubtedly meant was that a perfect and inexhaustible technique is needed to good piano playing, for the reason that without it nothing can be made to sound beautiful.

Making It Beautiful

Therefore let us begin with some reflections on the art of playing the piano. Nothing is more generally understood than what constitutes good piano performance except that what is good singing, and this is reserved for future discussion. The million pianists find in all the "hard pieces" which the masters have given us. It does not seem to occur to these amateurs that about the mechanical difficulty of fingering all those notes the pianist never thought at all. They took that part of the execution for granted. So should we. A professional pianist ought to be able to strike the notes in any of the standard piano compositions, to strike them while the preceding at the correct tempo, and to organize them in the most effective manner. False notes are simply forbidden.

But while playing the right notes the pianist ought also to be able to make them sound beautiful. No matter how intricate the passage, how rapid the succession of thirds or octaves or other combinations, no matter how complicated the polyphony, the tone drawn from the piano must be beautiful, or the performance fails of its ultimate purpose—namely, to restore to living, breathing eloquence the instrumental song which sleeps in silence on the printed page till the clinging kiss of the interpreter breaks the spell.

The piano is undeniably an instrument of percussion. Its tones are produced by the blow of hammers on strings. And the purposes of interpretation are often best accomplished by emphasizing the percussive character of the instrument. The hammer of the piano is the hammer of the organ, and the organ is the organ of the piano. The pianist must be able to strike the notes as if he were striking the keys of the organ. His chief aim is to disguise the percussive character of his instrument and to make it seem to sing. This semblance of singing is the greatest desideratum of all musical performance. What musician means by a singing tone is one that has a smooth and steady flow. In a series of singing tones united in a musical phrase the vocal quality is imparted by so performing them that they seem to flow without a break in the continuity of sound, yet the articulation between the two notes is not blurred, as in the case of legato, as it is called, but is a pure, smooth, whether vocal or instrumental. It is the first and indispensable requisite of musical beauty.

The piano of today is capable of a far finer legato

than the early ones. We have better strings, better sounding-boards, better key actions, and better pedals. We possess sound-sustaining devices unknown to the makers of Mozart's and Beethoven's pianos. Yet the illusion of song has always been sought by pianists. Johann Sebastian Bach's son Emanuel sought the "Machinisches" music organ principally to move the heart, and in this no performer will succeed by merely humming and drumming and by continual arpeggio playing. During the last few years my chief endeavor has been to play the piano forte, in spite of its deficiency in sustaining sound, as much as possible in a singing manner, and to compose for it accordingly.

Mozart cherished similar ideals. He demanded of the pianist a smooth, gliding movement of the hands, so that the passages should flow like wine and oil. In order that the vocal character of piano music might be preserved, Mozart wrote continually in the cantabile style (cantare—to sing) and developed many of his melodic thoughts from simple successions of notes of the scale. One often wonders whether Elly Ney ever heard of the wise sayings of Emanuel Bach and Mozart.

But, while the singing melody is the basis of piano music, it is of all other music, it is not the whole of it. Upon this foundation is reared an artistic structure in which variety in unity shows forth in all its engaging qualities. No one would wish to forego the pleasure of perfect smoothness and equality, with sonorous force and sunny clarity. While the pure cantabile melody may be the trunk of a composition, the florid passages and the beautiful exclamation, and the variety of the music, some naked trunks as comparatively wintry objects.

In the performance of brilliant passages, and also in certain types of melody, the staccato, or short, detached notes are required. The listener is justified in demanding that when a pianist has a staccato to play he shall play it musically. Singers use the staccato, and the instrumental performer therefore can form a vocal model for this type of utterance. What, then, is to be said about this type of utterance, simultaneously sounding tones, thirds, sixths, and octaves, as the musicians would put it? Always the same: the tone must be musical. But here enters another addition. The balance must not be destroyed. The record must consist of two or more tones, one of which usually belongs to the melody. The listener must require the player to make the melody clear at all times and to give the accompaniment as clear as the melody. The amount of force needed to make them furnish the harmonic character to the performance.

Clearly Defined Outlines

This is one of the most exacting requirements of artistic performance, for the pianist who expects to preserve the outline of his melody and the balance of his subsidiary voice parts (as they are called) at all times must possess fingers and wrists trained to the utmost pliancy and independence, and he must have them under such command that they execute his wishes automatically. The pianist cannot be thinking all the time just how to strike this or that note. His mind is rather intent on the larger matters of phrasing and the adaptation of his tempi and his broader dynamics to the interpretation of the composition.

Let us now come to the subject of rhythm. With all due regard for the brilliant liberation of their spirits by the much-liberated Cyril Scott, the untrammelled Ornstein, and other colorists of the impressionistic school, the music-lover will decide when he is called to give colors, that he will adhere to the definite outline. Now in music the clarity of the outline of a composition depends not only upon a neat enunciation of the separate tones, but upon a perfect relation of their relative lengths, their varying durations, and their utterance in unmistakable groupings called phrases. The phrasing of an instrumental composition is founded upon the same artistic principle as the lines of a poem, and the preservation of the identity of the line can be accomplished only by a correct treatment of the meter.

Not all the angles;

In heaven nor;

The demons down;

Under the sea;

Can ever discover my soul;

From the soul of;

The beautiful Annabel Lee.

If you read that that way, the rhythm is spoiled, though it is impossible altogether to destroy it, while the phrasing music is wholly ruined. But even when the lines are correctly phrased, the rhythm will still be imperfect if just the right emphasis is not laid on every syllable.

In the larger forms of musical composition the melodic phrases are often very extended and the rhythms not simple but compound. It is therefore the business of the pianist to convey to the hearer a clear and unmistakable outline, so that he may recognize the phrases of a melody and the melody as a whole. If you hear a blurred you, be sure there is something wrong with the performance. The most uncouth or vague melody can be played in such a way that the responsibility for its defects will have to be shown to be the composer's, not the performer's. And when one thinks of perfection in rhythm one thinks of Josef Hofmann, the master of phrase and accent.

One of the commonest faults in piano playing is underestimating the relative sonorities of the upper and lower strings. The high treble notes are sounded by short strings with short vibrations; the bass strings are long and have more enduring vibrations. Pianists often forget this and make the bass of a passage round so that the treble is obscured and the outline of the melody lost. Obviously a composer wishes that everything shall be heard, but in proper proportion. The amateur of music, the reader of this article, is impossible when the bass overbalances the treble, except in cases where the melody is in the bass.

Foot-Notes

Perhaps enough has been said about the office of the hands. Now a word as to the feet. The possibilities of the pedals are very great. The amateur of music, unfortunately has been taught to call them "loud" and "soft." But a pianist can play just as loudly without using a pedal as with one. He will, however, obtain a different kind of loudness. When we call upon the foot, he raises a damper, and as long as he holds the key down the strings of that note will vibrate freely till their vibrations die out. When on striking the key he also depresses the "loud" pedal, he raises all the dampers in the instrument, thus permits all sympathetic strings and their overtones to vibrate.

When he depresses the soft pedal, he shuts off one of the strings of a note (in a modern grand each note has three) and causes the instrument to give forth a more veiled tone. By various combinations of pedals and the union of such combinations with the several kinds of touch, pianists produce those extraordinary illusions of changing qualities of sound which we call tone colors. The pianist cannot be thinking all the time just how to strike this or that note. His mind is rather intent on the larger matters of phrasing and the adaptation of his tempi and his broader dynamics to the interpretation of the composition.

Let us now come to the subject of rhythm. With all due regard for the brilliant liberation of their spirits by the much-liberated Cyril Scott, the untrammelled Ornstein, and other colorists of the impressionistic school, the music-lover will decide when he is called to give colors, that he will adhere to the definite outline. Now in music the clarity of the outline of a composition depends not only upon a neat enunciation of the separate tones, but upon a perfect relation of their relative lengths, their varying durations, and their utterance in unmistakable groupings called phrases. The phrasing of an instrumental composition is founded upon the same artistic principle as the lines of a poem, and the preservation of the identity of the line can be accomplished only by a correct treatment of the meter.

An Unused Thumb-Joint

By Eugene F. Marks

How many piano pupils think of the thumb as possessing three joints? Ask your pupils, "How many joints have your fingers?" and they will give the correct answer, "Three." Then continue, "How many joints has the thumb?" and the majority of pupils will reply, "Two." In fact, I discovered that a young girl, who evidently had never realized that her thumb possessed the third joint. The long (metacarpal) bone of the thumb seemed never to have moved far from the hand. However, when we consider that the metacarpal bone of the thumb corresponds to the (metacarpal) bones of the hand, and not to the long bone (phalanx) of the finger, it is not difficult to understand that in some instances it assumes the role of the finger.

As long as the small positions in technical exercises were adhered to, this defect in the pupil's thumb position caused no inconvenience; but as soon as extended positions (octaves) were attempted in her technique a dead lock occurred. The first joint of her thumb failed to act; and her thumb refused to leave its close proximity to the hand, excepting beyond the second joint. This allowed her the expansion of only the interval of sixths on the keyboard.

Observing that a surgical operation was not necessary, as it was only the result of disuse, the defect was explained to the pupil and she was requested to force this bone gently to move outwards by assisting it with the other hand, doing this occasionally during the day. At the next lesson the improvement was surprising; and, by keeping the matter before the pupil at each lesson, the defect gradually disappeared, and in a few months the thumb was moving in the desired direction.

Nature will quickly assist herself if started on the right road. However, if you feel doubtful as to procedure in case of deformity in the hands and fingers of your pupils, consult a physician, though many minor imperfections can be remedied by the teacher, especially such a slight one as a finger joint refusing to articulate. Several pupils with such defects have come under my observation and a physician never has been called to correct them. Start the physical members to working in their natural channel, and nature will carry the work onward successfully.

Among the "first elements" in touch presented to a pupil should be the action of the joints of the fingers, especially that of the first joint, which is used so much in piano-playing. As to the thumb, it has six movements, and five of these are used by the pianist: while one, rotation, is possessed by none of the fingers. Usually we devote a great deal of attention to the action of the four fingers, and the thumb is left to care for itself; but, considering the capacity of the thumb to move freely in all directions, especial consideration should be given to this neglected digit.

"Polishing" Your Lesson

By Izane Peck

The enterprising music student should do good, clean work—like Gold Dust Twins—let us say. He should polish the week's lesson before he takes it to his teacher.

The first day after the new assignment has been made, a certain portion of the lesson might be thoroughly learned; the second day's practice should result in a second portion of assignment being well worked out; and so each succeeding day.

The last day's practice should be left free for the Saturday cleaning. On that day every bit of the lesson should be gone over. Any part which is not clear cut in delivery or which rings "false" should be polished. That is, difficult parts should be repeated until the cleansing process is complete and the pupil has made sure that nothing has been omitted that is essential to the clear presentation of the lesson.

The student's arms are willing Gold Dust Twins who do the work at the command of the brain which directs the polishing.

There is a "reach" to music which the other arts have not; it seems to "get" to you in an exhausted mood and quiets and refreshes where a book or a picture is not so sure.—CHARLES M. SCHWAB.

Josef Hofmann's "Nocturne"

Announcement of the Premiere Publication of a Much-Demanded Composition by the Eminent Virtuoso

MUSIC lovers, who have attended the recitals of Mr. Josef Hofmann during the last few years, have been fascinated by a set of lovely "Mignonettes," *The Children's Concerto*, which Mr. Hofmann had kept in manuscript form for a long time, but which were so insistently demanded that he at last concluded to permit them to be published.

In this set are extremely melodic and beautiful number known as the *Nocturne*. Its engaging character, its clean melodic outline and its very effective climax have made it popular at once with audiences. *The Etude* in print in this issue. We are confident that its appealing nature and the success that has greeted it so far indicate that it will very probably be known as *The Hofmann Nocturne*, just as the *Robinson Melody* in F, the *Paderewski Minuet* and the *Rachmaninoff Prelude* are similarly classed. Such compositions are inspirations and are rare. This work is comparatively easy to play and in the season will appear also for violin and orchestra.

As a composer, Mr. Hofmann is perhaps much better known in Europe than in America, where his works in piano form have been done before large audiences repeatedly. His five concertos are masterly compositions,



(Copyright, Miskin)

rich in orchestral coloring and filled with scholarly development of delightful themes. His *Flunorische* and *Valse Caprice*, Opus 53, for piano have been widely played.

After Mr. Hofmann's meteoric success during his tours of the world as a child, he was placed under the instruction of famous masters, including Moszkowski and Rubinstein, and, in addition, the eminent teacher of composition, Heinrich Urban, with whom he studied for a long time. Only the immense demand for Mr. Hofmann's services as a pianist has kept him from developing his great talents in composition. Anyone who has seen some of his earliest compositions realizes that his genius is entirely native and not unakin to that of great masters such as Mozart, Bach and Handel.

Mr. Hofmann is now at the very height of his pianistic powers, as is indicated by the New York Times' criticism of one of Mr. Hofmann's January recitals at Carnegie Hall.

"It might be said conservatively and cautiously that such piano playing has only most rarely been heard. New York; or, say, never. Here was the art of the pianist raised to its highest power—technically to a point where technical problems seemed to have vanished as such and to leave the performer free to convey himself with the higher artistic and intellectual problem."

What Legato Really Is

By John Ross Frampton

PROBABLY the word *legato* is more frequently used than any other musical term. But are you sure your pupils really understand it? Ask them individually. The answers will prove interesting. Five errors are very common.

Students often imagine that *legato* means "slowly." Their teachers have said to them "play it more slowly and legato," and the students interpret these words as synonyms.

It is more difficult to see how they come to understand *legato* as "soft." Be that as it may, many students have told me "you can't play loudly and *legato* at the same time!" And one most excellent musician contends that it is possible to play only a few consecutive notes *legato* because "each must be softer than the tone before, and because 'you soon pass into the inaudible.' The truth is that *legato* has no reference to power.

Many students try to apply *legato* to rhythm. This is doubtless due to the frequently heard definition of *legato* as "smooth." But in this expression, the correct wording is "smoothly connected," and there is no reference to the relative length of the tones. A succession of doubly dotted eighth notes, each followed by a thirty-second note, can be as *legato* as many series of half-notes, much more so than is the *legato* of many students at its best!

Legato has no reference to the quality of the tone. This is apparent if we consider the pipe organ. The ability to play *legato* is one of the things every organist must acquire, yet the quality of tone of an organ pipe cannot be altered from the keyboard. Moreover a person can play the orchestral instruments perfectly *legato* and still produce tones of outrageous quality.

Nor does *legato* demand any certain type of touch, for this would necessitate a different definition of the word for each different group of instruments, and a still different one for the voice which does not use the fingers at all! Moreover, *legato* can be secured in more than one way on some instruments.

Legato Applies Only to Tone

No. *Legato* has no direct reference to (1) speed, (2) power, (3) rhythm, (4) quality of tone, or (5) the mechanics of tone-production. It refers entirely to the connection of any two consecutive tones, demanding that there be no suspicion of a pause between them. We have two medical words derived from the same root as is *legato* (with change of vowel), *ligament* and *ligature*, both of which are bindings. The angularity of a foreign blism sometimes assists in grasping the real meaning of a word, so I quote from a German dictionary, "gut gebunden; das heissenlose Aneinanderreihen der Töne," which translates literally into "well bound together; the heedless setting near each other of the tones."

It is true that masters of some branch of tone production can associate certain muscular or mechanical acts with the real definition, but these are not what the word denotes, but what it connotes. Thus translated into the terminology of the construction of the piano, *legato* demands that the dampers silence the vibrating strings just as the hammers form the new tone. It is immaterial whether this be through the agency of the fingers (keys) or the foot (pedal). If the dampers fall just before the hammers strike, "as you think of striking," or "as you get ready to strike," the effect is not *legato*, but gasping; and if they fall after service to the new tone already singing we get a muddy effect. Moreover, if this latter were the total effect demanded by *legato*, no one could sing *legato*, for the human voice cannot produce two pitches at the same time. "Overlapping legato" is an impossibility, although "overlapping muddiness" is all too common.

Charles Dickens' love for music may have been prompted by his sister, who was a student at the Royal Academy of Music of London when the family was pitifully poor and Charles earned his living by sticking labels on blacking bottles. At that time Dickens' father, reputed to have been the original of Micawber, was in Marshalsea prison for debt, and Charles went weekly to the Academy to take his sister with him to spend the week-end in prison.

THE ETUDE

NOCTURNE COMPLAINT

JOSEF HOFMANN

MAZURKA BRILLANT

GEORG EGDELING, Op. 208, No. 1

A showy recital piece, which affords good study in touch and style, Grade 4.

Moderato M.M. ♩ = 126

p *p* *p* *molto rit.* *a tempo* *p* *mf* *p* *mf* *f* *Fine* *mf* *f* *mf* *f* *mf* *ff* *D.S.* *TRIO* *dolce*

* From here go back to ♯ and play to *Fine*; then play *Trio*
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marcato *dolce* *D.S.* *rit.*

SPRING'S AWAKENING

G.F. HAMER

A bright teaching piece, with the work well divided between the hands, Grade 2½

Allegro scherzando M.M. ♩ = 126

f *mf* *marcato* *dolce* *rit.* *D.C.*

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APHRODITE
VALSE

R. S. STOUGHTON

VALSE

In modern style. To be played with grace and elegance, not in strict time. Use the pedal with care. Grade 4.

Allegro M.M. $\text{♩} = 72$

Allegro M.M. ♩=72

Valse Moderato M.M. ♩=144

p leggiero

accel

sf

last time to Costa

Piu mosso

fz

mf

leggero

CODA

Presto

ff

BON VOYAGE
BARCAROLLE

DENIS DUPRE

An excellent study or recital piece, exemplifying light finger work and melody playing in either hand. Grade 3.

Andante con moto M.M. ♩. = 54

[illegible]

* From here go to the beginning and play to *Fine*; then play Trio.
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NOVEMBER

SLEIGH RIDE

TROÏKA

SECONDO

P. TSCHAIKOWSKY, Op. 37, No. 11

When carefully studied, this popular number is more effective in the four-hand version than in the original piano solo, owing to the independent part writing.

Allegro moderato

NOVEMBER

SLEIGH RIDE

TROÏKA

PRIMO

P. TSCHAIKOWSKY, Op. 37, No. 11

Allegro moderato

SECONDO

dim. e poco rit. *p a tempo* *Despress.* *dim.* *pp*

RIPPLING WATER

INTERMEZZO

A lively number, in a popular modern rhythm. Play in a dashing manner, but not too fast.
Tempo di Marcia M.M. $\text{♩} = 108$

BERT R. ANTHONY

mf *p* *mf* *f* *Fine* *TRIO* *p ben marcato* *mf* *f* *D.C.*

p espress. *a tempo* *dim. e poco rit.* *p* *leggiere* *pp*

RIPPLING WATER

INTERMEZZO

BERT R. ANTHONY

Tempo di Marcia M.M. $\text{♩} = 108$

mf *p* *f* *Fine* *TRIO* *p* *mf* *f* *D.C.*

WINDS OF SPRING

ERNEST L. BOLLING Op.11

A gay waltz movement with neat running work for the fingers, demanding a clear touch. Grade 3.
Introduction (Moderate speed)

rit. *Smoothly and with some speed* *Breely and*

rapidly *cresc.* *Breely and rapidly*

last time to Coda *Gracefully and with precision*

animated *with force*

Breely

rit. *pp* *very softly*

rit. *D.S.*

THE ETUDE

With increasing animation

ff

DANSETTE ROCOCO

WALLACE A. JOHNSON

A quaint little "old fashioned dance." Play lightly and daintily. Grade 3.
Allegro vivace M.M. = 144

mp *p* *mf*

f *mf* *p* *poco rit.* *a tempo*

f *mf* *p* *fine*

mp *D.C.*

AVOWAL

SONG WITHOUT WORDS

EMIL KRONKE, Op. 96

A real song without words, conceived in vocal style and rising to a fine climax. The rhythm is that of a *barcarolle*. Grade 4.

Con moto tranquillo M.M. $\text{♩} = 54$

mp

rit.

a tempo

cresc. molto

pp dolce

pp arpeg.

** D. S.*

mf

rall. dim. molto

animato

con passione

crusc.

piu cresc. mf

molto rit.

pp piu tranquillo

dim.

allegro

trem.

ppp

CODA

* From here go back to ♩ and play to ♩ , then play *Coda*.
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NO PRINTED method can take the place of a teacher. It can only supply material, formulate the principles upon which the correct manipulation of the keyboard is founded, and offer, from what is probably a longer and wider experience, hints for dealing with the problems presented by the average of pupils; and even an ideal course would frequently have to be modified to suit the capacity or idiosyncrasies of individuals.

The plan of this work is to give to the little would-be player as quickly as possible some small command of the keyboard; at first, necessarily, this modicum of technique in the expression of musical ideas; and then, in their simplest form. To learn to play music one must play music, and this modicum of technique will ever develop in a child a real understanding of and love for the divine art; more often, indeed, will crush the desire to produce successions and combinations of sweet sounds which is the natural endowment of almost every little one.

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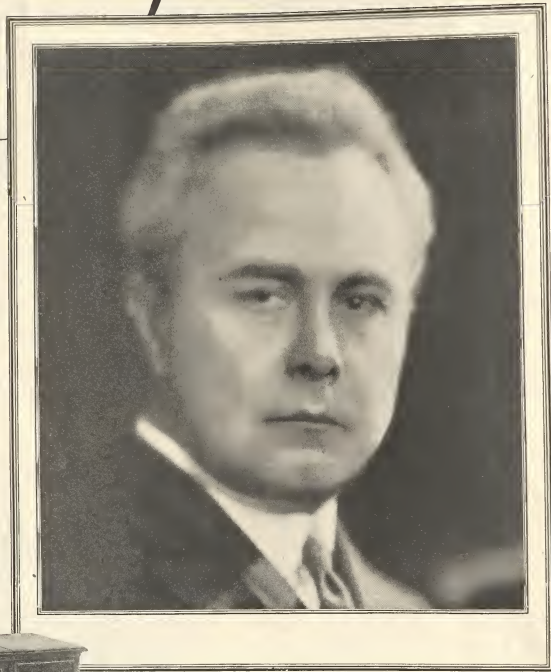
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musical score for 'O Sole Mio' in 2/4 time, featuring piano and vocal lines. The score includes various musical notations such as *mf*, *rall.*, *a tempo*, *cantando*, *res.*, *cresc.*, *mf*, *p*, *rit.*, *a tempo*, *Ped. simile*, *cresc.*, *allarg.*, and *f*. The piece is an Andantino in 2/4 time, marked with a tempo rubato.

THE ETUDE

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musical score for 'The Darky Fiddler' in 2/4 time, featuring piano and vocal lines. The score includes various musical notations such as *ff*, *decresc.*, *p*, and *pp*. The piece is in 2/4 time.

THE DARKY FIDDLER

WILLIAM BAINES

Just outside his Cabin door,
Sits old Uncle Ned,
Willing through the lazy day,
Scratchin' kinky head.

Tunes up fiddle now and then,
Plays a little strain,
Grows a little weary soon,
Tunes it down again. (Grade 2)

Joyfully M.M. ♩ = 108

musical score for 'The Darky Fiddler' in 2/4 time, featuring piano and vocal lines. The score includes various musical notations such as *Tuning up*, *f*, *mf*, *f*, *slow*, and *Tuning down*. The piece is in 2/4 time.

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Moderato M.M. ♩ = 72

p
cresc.
mp
dim.
a tempo
p
rit.
last time to Coda
cresc.
mp
tranz.
pp
D.O.
rit.
poco cresc.
cresc.
mf
dim.
CODA
poco vivo
pp
ppp

THE ETUDE

THE BOB-O-LINK

FREDERIC A. FRANKLIN

In this clever little characteristic piece, the violinist employs the left hand *pizzicato* in alternation with the bowing.

Allegro M.M. ♩ = 108

pizz. (L.H.)
arco pizz.
arco
pp
mp
pp
pizz.
arco pizz.
arco
f
pp
mp
pizz.
arco pizz.
arco
pp
mp
pizz.
arco pizz.
arco
pp
mp
pizz. (R.H.)
arco
pizz.
f
pp
ppp
f
pp

WALTZ

Transcription by GAYLORD YOST

One of the celebrated waltzes, Op. 39, As arranged by Mr. Yost this makes a splendid study in "double-stops", but, if desired, the lower notes of the violin part may be omitted throughout.

Grazioso M.M. = 144

Registration: Gt. Full to Octave
Sw. St. Diap. Oboe coup. to Gt.
Ped. to Gt. & Sw.

A dignified and churchly number, opening in the grand chorus style. Do not rush the tempo.

Moderato M.M. = 108

THE ETUDE
J. BRAHMS

THE ETUDE
12

Choir 4ft. Flute

TRIO

Sw. *mp*

Ped. to Sw.

* From here go to the beginning and play to *Fine*, then play *Trio*.

*Ethelean Tyson Gaw

A BARNEGAT LOVE-SONG

PURDON ROBINSON

Allegretto con moto

mf nev - er race the sun-rise To stand be-side the
mf legg. sea, But that the dawn-lit glow of it, The ro - sy, dim-pled flow of it Is tell - ing, love, of
ten. thee. A dim - plug sea, a smil - ing sea That flush-es mile on mile! And oh, the flower-sweet
poco rit. gleam of it, The thrill and mys-tic dream of it. Its your own lips I'm think-ing of, Your ro - sy, dim - pled smile!
a tempo roy - al sea, a flam - ing sea And rain-bow fires a - bove! And oh, the glo-ry light of it, The
espress. that the flam-ing leap of it, The pur - ple-mist-ed sweep of it, Is tell - ing, love, of thee A
rit. far-flung, death-less night of it, Its your own heart I'm think-ing of, Your gold - en heart of love!
a tempo that the crys-tal blue of it, The ra - dant sun-kissed hue of it, Is tell - ing, love, of thee. A

THE ETUDE

THE ETUDE *rit.* MARCH 1923 Page 191

f change - loss sea, a ten - der sea So wide and deep and true! And oh, the heal-ing balm of it, The
a tempo mag - ic, jew-elled calm of it. Its your own eyes I'm think-ing of, Your own dear eyes of blue!
espress. I nev - er stand at eve-ning Be - side the sun-set sea, But
dolce that the flam-ing leap of it, The pur - ple-mist-ed sweep of it, Is tell - ing, love, of thee A
rit. roy - al sea, a flam - ing sea And rain-bow fires a - bove! And oh, the glo-ry light of it, The
poco meno mosso far-flung, death-less night of it, Its your own heart I'm think-ing of, Your gold - en heart of love!
con brio that the crys-tal blue of it, The ra - dant sun-kissed hue of it, Is tell - ing, love, of thee. A

INCONSTANCY

HENRY J. TRUEMAN

FREDERICK STEVENSON, Op. 35

A song of many moods and great intensity. A song to study carefully and sing with great freedom.

Con grazia M.M. ♩ = 63

M.M. ♩ = 46 Why dost thou - hold thy

Col. Ped. *p* *rit.* *con espress.* *poco più allegro* *rit.*

rose so care-less-ly, care-less-ly, care-less-ly? *poco più lento* Answered my la-dy: "Poor Rob-in, he gave it me,

rit. *pp* *colla voce* *poco più allegro* *rit.*

accel. impazientemente *rit.* *ten. ten.*

Rob-in who toils for his bread, Rob-in who toils for his bread? *Tempo I.*

agitato *rit.*

p *rit.* *con espress.*

M.M. ♩ = 46 Why dost thou car-ry thy lil-y so grace-ful-ly, grace-ful-ly, grace-ful-ly?

rall. *colla voce* *pp*

Quasi parlante *superbamente rall.* *ten.* M.M. ♩ = 112

Answered my la-dy: "Sir Ro-land pre-sent-ed it, He whom I hope to wed, to wed,

p *rit.* *rall.* *Danzetta grazioso*

poco più lento *rall. molto* *ten.* *ten.* *Tempo I.* M.M. ♩ = 63

He whom I hope to wed, He whom I hope to wed?"

colla voce *ten.* *ten.*

rall. M.M. ♩ = 46 *p* *rit.* *con espress.*

Why dost thou cher-ish thy dai-sy so lov-ing-ly, ten-der-ly, lov-ing-ly?

a tempo *rit.* *pp* *colla voce* *pp*

pp *con dolore* *V* *rall.* *pp* *ten.* *ppp*

Whispered my la-dy: "Dear Rob-in, he gave it me, Oh! and my Rob-in is dead, ten-is dead?"

pp *colla voce* *pp* *ten.* *pp* *ppp*

rall. molto *morendo*

LONGING

LESLIE MONCTON

WILLIAM BAINES

Within an octave for the voice. The ending is also effective if sung very softly

Andante

The twi - light speeds de-part-ing day And sheds its wondrous tints a -

mf *p*

con Ped. *rit.* *a tempo*

round me, love, Yet lone - ly I gaze to the sky, Think-ing of you, Think-ing of you, my love. I

rit. *a tempo*

wan - der on to ev-ry clime And spread my sails on ev-ry sea, my love, But

p

cresc.

peace - ful mind I may not find, Long-ing for you; Long-ing for you, my love. *l.h.*

colla voce *cresc.*

LAKESIDE REVERIE BARCAROLLE

THE ETUDE

M. L. PRESTON

Graceful and rippling. Do not hurry the pace. Grade 3.

Andantino M.M. ♩ = 64

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*From here go to the beginning and play to *Fine*; then play *Trio*.

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THE ETUDE

Ole Bull and Ericsson

By Ada Mae Hoffek

WHEN Ole Bull, the famous violinist, was in America several years prior to his death, he told a good story with regard to renewing his boyhood friendship with Ericsson, the inventor, when he visited New York. In early life, it seems, the two were inseparable; but they drifted apart and did not meet again until both had become famous. Bull had charmed admiring thousands with the magic of his bow.

The part the great musician played in naval warfare during the War of Secession roused the North to enthusiasm and startled the world. When taking his leave, Bull invited Ericsson to attend his concert that night. Ericsson, however, declined, saying that he had no time to waste.

Their acquaintance being thus renewed, Bull continued to call on his old friend when visiting New York, and usually when taking his leave, would ask Ericsson to attend his concert; but Ericsson always declined the invitation. Upon one occasion Bull pressed him urgently, and said: "If you do not come, I shall bring my violin here and play in your shop."

"If you bring the thing here, I shall smash it," said the inventor of the Monitor. Here were two men—both geniuses—

very opposite of each other: Bull, an impulsive, romantic dreamer; Ericsson, stern, thoughtful, practical, improving every moment with mathematical precision. Bull's curiosity was aroused, and he began to wonder what effect music would have upon the grim, matter-of-fact man of squares and circles. So, taking his violin with him, he went to Ericsson's shop. He had removed the strings, screws and apron. Noticing a displeased expression on Ericsson's face, Bull directed his attention to certain defects in the instrument, and, speaking of its construction, asked Ericsson about the scientific and acoustic properties involved in the grain of certain woods. From this he passed on to a discussion of sound-waves, semi-tones and other musical phenomena. To illustrate his meaning, he replaced the strings and, improvising a few chords, drifted into a rich melody. The workmen, charmed, dropped their tools and stood in silent wonder. He played on and on, and when finally he ceased Ericsson raised his bowed head and with tears in his eyes said: "Do not stop, go on. Go on. I never knew until now what there was lacking in my life."

A Course of Study for Each Pupil

By Norine Rohards

Over of the most practical and helpful plans I have tried in my teaching—and, incidentally, one of the greatest time-savers—was making out an individual schedule to cover the year.

After grading the pupil (on a basis of Grade I for the beginner to Grade VII, most difficult) and checking up his grade of advancement under each head of technique, what it should be for that grade, it is an easy matter to concentrate upon any insufficiently developed points. For instance, if a pupil is in the second half of Grade III and his scales are found not up to that grade, immediately seek to improve them. This system admits of the easily controlled parallel development of all branches of technique and is especially helpful with pupils coming from other teachers.

The greatest advantage lies in planning the work to be accomplished. Make a list of the various points each pupil's work should cover for the year, and select, with his needs in mind, pieces illustrating these points.

A schedule for a pupil in Grade III—first half—might be as follows:

Fourth Finger Foibles

By Marion C. Osgood

EDWARD, nine years old, had taken several lessons on the violin. The fourth finger of his right hand caused him much trouble. It would not remain with its tip resting upon the bow, as the teacher insisted it should. Instead, it would persist in sticking straight up in the air! Either this, or it would commit an equally serious error by smuggling down under the other fingers and bracing against the frog of the bow.

Either trick-threw Edward's bowing out of gear and distressed his young teacher, who tried her best to install right bowing principles into the lad. She wondered how she could possibly teach him to overcome the recalcitrant fourth finger! At length she carried her dilemma to her own teacher, a man of long experience.

"Let me hear your pupil play," he sug-

gested. "Perhaps I can help you to help him."

Edward had played but three notes before the older teacher smiled knowingly; but he let the boy depart before explaining anything to the younger teacher.

Then he said: "You must tell Edward that you have decided that he needs a new bow. You must select a three-quarter length bow instead of this full-sized one which he is now trying to use, and fail, because it is far too heavy and long for him. That fourth finger was trying to help hold the bow. When sticking up straight or bracing against the frog it is merely attempting to balance a much too heavy bow. Remember, a three-quarter size, and a light one, at that!"

With the right bow Edward soon became a good player.

Melody, *Chant du Yagagur*, Dukerewski.
 Beethoven, *Piano*, Op. 11, No. 1.
 Arpeggio, *Bourrée in 4/4*, Lohner.
 Legato, *Sonata in D*, No. 15, Haydn, or
Pavane, Victor Herbert.
 Dance Rhythms, *Blue Jeanie Waltz*, Strauss.
 Spanish Dances, Moszkowski; *Minuet in A*,
 Chopin.
 Thirds and sixths, *Zorzillo*, Albain.
 Chords, *Impromptu National Dances*, Borov.
 Octaves, *Military March*, Wagner.
 Sonata Form, Op. 14, No. 1, Beethoven.
 Bach, *Two Part Inventions*.
 Sight reading, *Collection of Pieces*, Grade III.

Of course, such a schedule is elastic and might have to be shortened; but the pupil is thus assured of a wide variety of pieces.

This plan requires a great deal of time at the beginning of the term, but the joy of merely turning to the list when a new piece is wanted throughout the year, and of knowing that it will fit the pupil and his course, is much more than worth the trouble.

A necessary adjunct is the teacher's own loose-leaf catalog of teaching pieces, graded and divided under the heads in each grade, as has been suggested—these pieces garnered and selected from his own experience.



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The Speaking Voice

By Sidney Bushell

ONE who speaks incorrectly is considerably handicapped by neglect of thought and training, and imposes upon his singing voice a burden which undoubtedly militates against all his painstaking endeavors to bring the vocal mechanism to that state of perfection which is the aim of all vocal aspirants. Early vocal progress must obviously follow, with but little delay, or progress daily in favorable practice, and the remainder of the voice's working day put through under unfavorable conditions.

It should be remembered that the articulation and tone production are two distinct functions. So much attention is usually devoted to the development of a "beautiful tone" that the necessity of having that tone shaped into words by modifications of the articulating organs is frequently given slight thought.

How many vocal students are able to "vocalize" well but find themselves all at sea when it comes to the formation of words by the interpolation of consonants. This is usually the outcome of confining the daily practice to vocalizing alone. It is certainly very satisfying to work through a series of exercises or vocalises on the vowels only, but it is not enough. The future singer will have to deal with words. A certain period of the daily practice should be set apart for the purpose of reading aloud anything that may seem appropriate. Poetry, speeches, sermons, extracts from the Bible, so rich in picture language, all will serve. At the same time endeavor to interpret them as carefully and as faithfully as a song, whether dramatic, pathetic, or picturesque.

A common fault is the clipping of word terminations and the rushing into the next word before being ready for it in the matter of breath balance and articulatory adjustment. The thought has a tendency to run ahead of the voice, the result being, when it tries to catch up, an inarticulate trawl, absolutely ruinous to the adequate presentation of the idea embodied in the words. This difficulty is never experienced in the singing of a song, for the simple reason that the words are set to musical intervals of predetermined length which must be regarded.

The writer would urge that the above suggestion be incorporated in the daily practice of all vocal students; and it should be coupled with careful listening to the speaking voice at all times. A surprising amount of pleasure, even thrills will result from these daily readings; and a growing realization of the beauty of the spoken word, as well as the development of the speaking voice under good control, will be ample reward for all the time thus spent. At the same time will be removed what, according to the wisest highest authority, is without doubt a severe handicap to the training of the singer.

Musical Proverbs

By Francesco Mariano

COUNT that day lost whose low descending sun
Sees by thyself no study better done.

Know that thy faults, unchanged, will find thee out.

Better a simple piece well done than a masterwork mangled by a thousand hands.

To interpret a true musical sentiment, is not to lend flesh to the words, but to choose the keys.

He that studies conscientiously layeth up treasures for his musical future.

The Singer's Etude

A Vocalist's Magazine Complete in Itself

Edited Monthly by Well-known Vocal Experts

Interesting Voice Problems Solved by Noted Teachers

By Edmund J. Myer

Q. My range is from E on the first line of the treble staff to A on the first line above the treble staff. I am told that I am a first soprano. Should I sing that part in chorus?

Ans. If you are really a soprano, then sing first soprano in a chorus. From the range given I should say that second soprano would be better for you.

Q. What is the best age for a contralto to begin taking lessons?

Ans. About 18. Some voices can begin safely a little earlier.

By Sergei Kibinsky

Q. What is meant by the word Ballad? How does the Ballad differ from the Art Song?

Ans. The word Ballad has never had a fixed meaning. The Italian word *ballata* meant a dancing piece, and until modern times the ballad was a combination of song and dance, but the character of the composition known as the ballad has constantly changed throughout the centuries. Burney refers to it as a "Mean and trifling song." To-day we understand the ballad to mean song of sentimental character, of no great musical pretensions, usually consisting of two or three stanzas, the melody of which is set forth in the first and repeated with a slight variation in the stanzas following.

The Art Song is more pretentious, serious and dignified in subject matter and musical treatment. It is "thoroughly composed." That is, the music does not adhere to a fixed melodic form as in the "Lied," but changes with the meaning of the words.

Q. My voice seems to be sweet and pure, but it is entirely lacking in power. What is the best remedy for strengthening the voice without throat injury?

Ans. The possibilities for power of voice are determined primarily by the natural construction of the vocal instrument. The full power of a particular voice depends upon the development of sympathetic resonance, which means a proper use of the resonating cavities and perfect breath control. It is understood, however, that the vocal cords must offer enough resistance to the breath to set up vibrations strong enough to create resonance. Oftentimes a lack of vocal power is due to a low vitality in the individual.

The practice of humming and the use of the vowel *e* are helpful in developing resonance, but such exercises must be done under the ear of a teacher who knows how they should be set up. Vocal practice may be helpful or harmful. It depends altogether on how it is done.

By Perley Dunn Aldrich

Q. How can a tenor robusto be identified?

Ans. This voice may be identified entirely by its quality. It does not have the light lyrical quality of the lyric tenor and speaks to itself instead of to the audience.

The high notes, which a lyric tenor will sing very softly with great

ease, will be very difficult for the robust tenor. Its compass may extend to high C, but the high notes will be full and strong. It would be easy to mistake this voice for the "baritone Martin," or very high baritone with a tenor quality in the high notes. This voice may sing as high as the robust tenor but cannot stay there comfortably as long.

Q. Is it better to begin instruction with sustained notes or with scales and running passages?

Ans. A combination of the two is probably the best plan. Long sustained notes are very difficult for they require such a steady strain on the voice that the throat is likely to become tight in the endeavor to sustain the tone. This can be counteracted by using short scale passages on the same principle as the Mason technical exercises for the piano, of going swiftly over the notes from the impetus of the first note of the phrase to a landing place at the end of the phrase, touching very lightly the intermediate notes.

Also, it will be found that passages of skips are easier for the voice than diatonic runs.

By A. L. Manchester

Question.—If merely "thinking" a lovely tone is the way to produce it, why is it that so many really musical people have harsh voices?

Answer.—Merely "thinking" a lovely tone will not produce it. Undoubtedly the basis of a lovely tone is the mental concept of such a tone; but there are physical accompaniments to the production of tone that may aid or impede its proper production. These physical accompaniments are the vocal cords, the vocal tract, and the physical conditions of the vocal tract.

The possibilities for power of voice are determined primarily by the natural construction of the vocal instrument. The full power of a particular voice depends upon the development of sympathetic resonance, which means a proper use of the resonating cavities and perfect breath control. It is understood, however, that the vocal cords must offer enough resistance to the breath to set up vibrations strong enough to create resonance. Oftentimes a lack of vocal power is due to a low vitality in the individual.

The practice of humming and the use of the vowel *e* are helpful in developing resonance, but such exercises must be done under the ear of a teacher who knows how they should be set up. Vocal practice may be helpful or harmful. It depends altogether on how it is done.

Question.—What is the relation of the speaking voice to the singing voice as regards pitch? Does the soprano always speak higher?

Answer.—No, the speaking voice does not always speak higher. The speaking voice is not an infallible index of the singing voice. The notable difference between soprano, mezzo-soprano and contralto voices is that of timbre. The higher voices are apt to be lighter in quality when using the same pitch. This is illustrated by the tone of the violin and of the viola, or cello when the same pitch is played. The pitch at which the speaking voice is used is largely a matter of habit. All public speakers use a quite wide range of pitch.

Ethics for Voice Teachers

The New York Singing Teachers' Association publishes the following ethical ideals originally suggested by Louis Arthur Russell.

1. The relations between all honest teachers of singing should be fraternal, cordial, and strictly sincere and without reserve as to teaching principles and ethical relations, as are the nominal relations of members of other professions.

2. It is unprofessional and contrary to the ethics of education for a teacher to make any claims, as to himself or as to his pupils, which are not strictly true; to attempt in any way to defame the reputation of fellow teachers or to bring pupils into any kind of ungenerous criticism; and, while he should always expose the charlatan or the misguided practices of the incompetent, careless, or dishonest teacher, he should never adversely criticize his colleagues, but should endeavor to bring about a better well to make reference to one or two generally recognized fundamentals in connection with voice production.

Resonance

Resonance is the life of the voice—the "soul" the "bite"—all of which is summed up in the term "timbre." Timbre is that characteristic quality which gives individuality to any voice, and is the result of the amplification of the fundamental or principal tone by overtones, through resonance in the cavities of the chest and nostrils, and in the vocal tract. The size and shape of these cavities vary with the individual; but what is of equal significance, the quality of the vocal structure also varies. All this has an influence upon the tone and explains why no two voices, although of the same classification, will sound exactly alike, even upon the same vocal pitch.

The slightest variation in the composition of metal used in the construction of organ pipes, or in the casting of bells results in a like variation of tone and timbre. It is analogous to what is referred to above. It may be inferred then, that a well-fitting denture will not materially affect the quality of vocal tone, since this is chiefly dependent upon resonance in cavities *not within the mouth.*

This has been the writer's experience. A vocal student for some years and employing a part upper plate, he has found that there is no appreciable change of quality in the voice whether the denture is in position or not.

With bridge work the writer has had no experience. This article is submitted with the idea of encouraging others to overcome their natural diffidence and so open up the subject of artificial teeth from the singer's standpoint. One might naturally suppose that bridge work, being a solid and permanent fixture, would be

more favorable for vocal work. It certainly should be superior to a plate in the matter of articulation on account of the lesser bulk of foreign matter within the mouth. But extensive bridge work is looked upon with less favor of late, since the revelations made by the X-ray have been broadcasted in many magazines and health journals—which need not be gone into at the present time.

Articulation

Briefly, articulation is the shaping of the flowing word or vowel into words, by certain adjustments and interruptions by the tongue and lips.

The necessity of having the dental plate well-fitting will be obvious. A clumsy or ill-fitting denture will be a constant irritation to the vocalist and a handicap to be seriously considered. On the other hand, a plate, fitting snugly at the roof of the mouth and elsewhere, will seldom afford itself upon the consciousness, once it has found itself, so to speak. Moreover, the tongue will soon accommodate itself to the somewhat restricted articulatory space.

In his interesting and valuable work, "Resonance in Singing and Speaking," Thomas Fillmore states, "In pronunciation the words should seem to be formed by the upper lip and tongue, not through it. By this method it will be found easy to pronounce distinctly. The words will thus be formed outside the mouth and be readily heard, as is a person shouting. A front of the face, behind a screen. A tone and explains why no two voices, although of the same classification, will sound exactly alike, even upon the same vocal pitch.

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Saint-Saëns' "Musical Memories"

I HAVE lately been reading a most delightful book—Saint-Saëns' *Musical Memories*. It is a work which should be read by every musician, for it is full of original ideas and contains a most uncommon amount of common sense. The chapter on "The Organ" will naturally appeal to students of that instrument, and in the hope that organists will be sufficiently interested to read it in its entirety, I venture to quote a few paragraphs.

"The organ is more than a single instrument. It is an orchestra, a collection of the pipes of Pan of every size, from the tiny small pipes of the flutes to those gigantic as the columns of a temple. Each one corresponds to what is termed an organ stop. The number is unlimited.

"The resources of the organ are prodigious. Its compass far surpasses that of all the instruments of the orchestra. The violin notes alone reach the same height, but with little carrying power. As for the lower tones, there is no competitor of the thirty-two-foot pipes, which go two thirds below the vibrations of the human voice. Between the pianissimo, which almost reaches the limit where sound ceases and silence begins, down to a range of formidable and terrifying power, every degree of intensity can be obtained from this magnificent instrument. * * *

"We have innumerable combinations of different stops, with the gradations that may be obtained through the indefinite commingling of the tones of this marvelous palette.

A Collection of Instruments

"Let us have the courage to admit, however, that these resources are only partially utilized as they can or should be. To draw from a great instrument all its possibilities, to begin with, one must understand it thoroughly, and that understanding cannot be gained overnight. The organ, as we have seen, is a collection of an indefinite number of instruments. It places before the organist extraordinary means of expressing himself. No two of these instruments are precisely alike. The organ is only a theme with innumerable variations, determined by the place in which it is to be installed, by the amount of money at the builder's disposal, by his inventiveness, and often by his personal whims. As a result time is required for the organist to learn his instrument thoroughly. After this he is as free as the fish in the sea, and his only preoccupation is the music.

"During the twenty years I played the organ at the Madeleine I improved constantly, giving my fancy the widest range. That was one of the joys of life. But there was a tradition that I was a severe, austere musician. The public was led to believe that I played nothing but fugues.

So current was this belief that a young woman about to be married begged me to play no fugues at her wedding! Another young woman asked me to play funeral marches. She wanted to cry at her wedding, and as she had no natural inclination to do so, she counted on the organ to bring tears to her eyes. But this case was unique. Ordinarily they were afraid of my severity—although this severity was tempered. One day one of the parish priests undertook to instruct me on this point. He told me that the Madeleine audiences were composed in the main of wealthy people who attended the Opera Comique frequently, and formed musical tastes which ought to be respected. "Monseigneur l'Abbé," I replied, "when I hear from the pulpit the language of the opera comique, I will play music appropriate to it, and not before."

Humoroses

"Tommy pointed to me last night in the music room, when I was quite unprotected, as there was an elaborate trio going on. I didn't dare to make the smallest remark. I need hardly tell you. If I had, it would have stopped the music for an instant. Musical people are so absurdly unreasonable. They always want one to be perfectly dumb at the very moment when one is longing to be absolutely deaf."

—MARCEL CHURCHER, in Oscar Wilde's play, *An Ideal Husband*.

A good story once went the round of English cathedrals. In these venerable establishments the music service for the day always appears on the program as "Jones in B flat" or "Smith in G." In olden times, before the introduction of machinery, the organ blower was quite an important functionary, and from long service he had become familiar with the music sung by the choir. On one occasion an old-time organ blower asked the organist what service was to be sung that day, to which the organist replied that "Rogers in D" had been selected. "Oh, Mr. —," said the blower, "why do you have that old thing? Why not give us a good service like, the Travis in F?" The organist smiled and said that, since the organist smiled and said that, since the copies were already given out, "Rogers in D" would have to be sung. The old blower retired to his post behind the organ, muttering, "Well, you may play Rogers in D if you like, but I shall blow Travis in F."

Self-Examination for the Teacher

By E. L. Winn

I ALWAYS ask myself these questions: 1. Will this piece teach the pupil? 2. Can he understand it? 3. What musical benefit will she derive from it? 4. Is it a worthy piece as literature? 5. Does it add to her repertoire and fit into her plan of study?

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Be Enthusiastic Yourself

By Earl S. Hilton

As teachers we all know what a monotonous way it may seem for the pupils to come for their lesson, week after week, and usually find the teacher in a semi-passive or sometimes negative sort of mood. The fact in such a case is that the pupil will automatically fall into a similar mood. And we know what the results in their studies would be during the presence of such a condition of mind in a pupil.

The question is: How shall we prevent this state in the pupil? The answer is direct: The teacher must not fall into a passive state of mind, or negative mood; and the pupil will follow his spirit, providing he is not far from "gone".

Another question arises. What sort of mood should the teacher sustain during the lesson in order to improve the pupil's work?

Be enthusiastic yourself; then the pupil will imitate the same atmosphere. Explain everything as if it were the most important thing in life. Ask the pupil questions to see if your explanations have made an impression on his mind. Proceed seriously, but pleasantly. Appear always with a kindly and interested countenance.

By this method you acquire a mood of enthusiasm, and in turn it reflects and abounds in the pupil.

Retaining What We Learn

By E. L. Winn

You ask me how I keep up my repertoire. That is easily answered. I go over it constantly and add to it. I do not approve of writing down what a teacher says about a piece. It is too parrot-like.

I think everyone should study the piano first as a basis of true musicianship. Your piano is the basis of so much beautiful literature. At eight years of age the child may learn to play the piano. Class lessons may be good for some, but I do not like the system.

At the L. Conservatory, I had twenty minutes in which to tell all I must tell to the pupils. Often I was in the midst of a very important explanation, when the time was at an end. Now I must make the pupil understand fully what I am explaining, and it requires forty minutes or longer. That one unmetted problem exists and must be met. I love to teach, in fact, I do not think I shall ever cease to love it. Knowledge, like the possession of money, is a trust. I find pleasure in transmitting my knowledge, but I like receptive material.

My compositions are built on classical lines; all real music must be. I believe in the old masters; for Mozart, especially, I have a great love.—RICHARD STRAUSS.

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Rich Rewards for Genius

By D. G. Woodward

WHAT occasion is there now to pity musical Genius when it does not get its proper reward? Surely never in the history of the art were musicians making so much money and never was there a time when anything like outstanding genius from Irving Berlin up to Richard Strauss was so lavishly compensated.

The days of Schubert, Mozart and other unfortunate folk are past; that is, if the music worker wants them. There are now and always will be music workers of ability who will suffer threadbare existence, not because they are music workers, but largely because they are indifferent to material gain. Possibly some day they are fed, clothed and entertained. Society is, however, not built that way.

On the other hand a musician of normal mind and rational behavior, who has genius, can secure a really enormous income in these days. The "top-notchers" pass the million mark. Others have splendid incomes of which any successful doctor or lawyer might be proud. Surely in this day of the teacher who can earn from \$3000 to \$40,000 a year, depending upon his standing, reputation, opportunity and activity, there is no reason to whimper. The writer recently heard of what is believed to be good authority of one teacher who through himself and his assistants received an income of over \$100,000 a year.

If you are not making money at your musical profession you are probably in different to money or are not employing the substantial, legitimate means to get your just deserts. The writer learned a lot from the "Business Manual" of the "Musical Business Manual." While the musician does not enter his profession with a money-making intent eclipsing his artistic aim, he should not permit himself or his family to suffer from neglect of some very simple principles of business without which almost any business man would fail.

The "Magical Echo of Pisa"

By Alfredo Trinchieri

ALMOST every school child knows of the "Leaning Tower of Pisa." Not so many know that it is the Campanile (bell tower) of the local cathedral. The tower stands almost directly in front of it, in the piazza. Quite as interesting to the musician is the marvelous echo of the baptistry, a great dome-covered rotunda standing well back of the Duomo. From a certain point in this the vaulted ceiling has the property of catching up the three tones of the minor triad, echoing them with repeated crescendo and diminuendo, each time slightly fainter till finally the wonderful mellifluous chord seems to float away into space.

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Only the classes or compositions mentioned above will be considered. Do not send involved contrapuntal treatment of themes and pedantic efforts should be avoided. No restriction is placed upon the length of the composition.

No composition which has been published shall be eligible for a prize.

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Schubert's Unfinished Symphony



The "Unfinished Symphony" by Schubert is one of the most famous of his compositions, and is very beautiful. Have you ever heard it played by an orchestra? If you do not live where you can hear a real orchestra, you should at least hear a "recording" of it. The theme given as an example is one of the best known melodies in the symphony, and is the second theme in the first movement. It is in the major key although the symphony begins in minor (B minor). The rhythm is 3/4. Ordinarily there are three or four movements to a symphony, but Schubert had written only two movements to this one, intending to write the rest later, but died before doing so; hence it has been called the "Unfinished Symphony." However, these two movements are so beautiful that the need of another does not seem to be felt.

Schubert wrote this symphony at the age of 25, but he never heard it have in the world. It was not published until 39 years after his death. Schubert was born in Germany in 1797 and died in 1828, being only 31 years old. He is especially famous for his songs, having written over five hundred.

Whistling

EVERYBODY, and particularly a boy, enjoys whistling; and a whistling chorus, if well done, is very effective. There are also professional whistlers who make their living by whistling on the vaudeville stage. In some countries, particularly in Arabia, it used to be considered wrong to whistle, some people even considering that it was a sign of being "possessed."

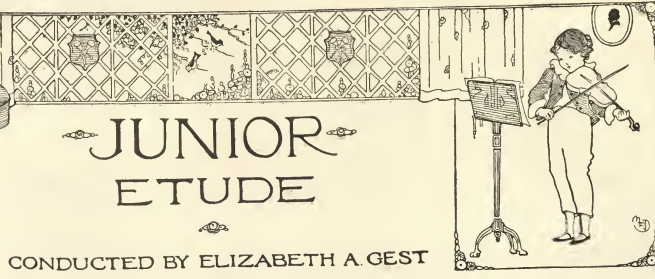
A Counting Rhyme

By Olga C. Moore

Father Whole-note's round and fat,
His face is like a platter, ask,
When he is sad his friends all ask,
"Why, what can be the matter?"

"Oh dear," says Father Whole-note,
"I feel so sad to-day,
The children will not count me out,
I just can't run away!"

"My silent partner, Whole-rest,
She feels the insult too,
Instead of resting for 4 counts
They slight her, oh boo-hoo!"
Now don't you think it would be best,
(With brains as good as ours)
To count out all the notes and rests
Through all the practice hours?



Paulina Sees Some Antique Historical Instruments

By Rena Idella Carver

Paulina struck viciously the keys of the beautiful baby grand piano.

"If I only had lived a long time ago! I bet there were no pianos then. I wonder if there were any musical instruments at all?" she concluded.

Grandfather Linn heard Paulina's soliloquy. He laid down his paper and turned to the little girl.

"I have seen some ancient musical instruments," he announced.

"Oh, have you, Grandfather? Where did you see them? Please tell me about them," coaxed Paulina as she climbed up in the chair beside him.

"You know what an interest I take in my collection of antiques. While talking to an old friend who has a piano establishment, he suddenly exclaimed, 'By the way, you might be interested in some antique musical instruments.' I have in the store at present. They are the property of a well-known musical society. A famous pianist has been giving historical recitals with some of the predecessors of the piano. I have the honor of exhibiting them now and I should be glad to have you drop in and see them.' The invitation was so tempting that I went at once. It was a rare treat," he finished as he stroked Paulina's pretty bobbed hair.

"Do you think you could take me to see them, Grandfather? It would be so wonderful," and Paulina's brown eyes glowed with interest.

"I think I could arrange it, if you will let me," said Paulina excitedly.

be ready tomorrow afternoon after school," he replied.

Grandfather Linn's automobile was waiting at the school building on Friday afternoon and soon Paulina was being led through room after room of pianos until they reached the old instruments.

Paulina spied a little oblong box with brass strings extending lengthwise. It had no legs, but was supported on a table.

A polite gentleman began showing the instrument which he called "The Spinnet." Pauline displayed such enthusiasm that the man invited her to play a piece.

"The tone is very weak," said Paulina when she finished playing.

"Yes, it is very weak, but did you notice that the tone is capable of different degrees of intensity, and can be varied to some extent even while sounding?" the man explained.

"That was why Bach preferred the clavichord, was it not?" Grandfather Linn asked.

"Exactly. The intensity of the tone can be varied by this peculiar pressure on the keys. Notice also that the keyboard contains about four octaves and each key has a separate string. This instrument was used until the nineteenth century," continued the man.

"Oh, was this the instrument for which Bach wrote the 'Well-Tempered Clavichord'?" said Paulina excitedly.

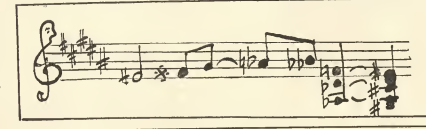
"Of course, dear," answered Grandfather as they thanked the man for his courtesy and departed for home.

Sharps and Flats

By Lida E. Voight

Sharps speak to me in joyous thrills,
As summer sun on daffodils;
As lively, merry little sprites;
As fairies in a glow of lights.
As dancing motes on sunny beams;
As lovely thoughts in happy dreams.

But flats are dark and eerie gnomes,
That speak in deep and solemn tones;
Somnolent cadences of sound,
With somber joy their tones abound;
With tragedy and portent rife;
With peaceful quiet after strife.



What I Want Most in the Junior Etude

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Memory Props

Does memorizing come easily for you, or do you have to work pretty hard for it? A few lucky people can memorize almost without trying; but for the rest of us, besides, that kind of a rapid-fire memory is not always the most reliable. The best kind of a memory to have is the one that works well when it is concentrated, can memorize a piece without wasting any time about it, and that does not easily forget what it has once memorized. So anything that will help to give you this kind of a memory should be tried.

For instance—do you ever take a four or eight piece of poetry and try to memorize it in two minutes? Take out your watch and time yourself. Perhaps you can do it in less than two minutes.

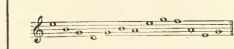
How often do you glance at the front page of a newspaper, do you suppose? After looking at the front page, lay it down and try to recall the headlines to the eight columns.

Look at an advertising page in a magazine. Close the book and name the advertisements on the page. Can you name more than fifty percent of them? How often do you go down town in a street car and stare blankly at the advertisements over the windows in the car? Close your eyes and see if you can name more than one-fifth of them, and those will probably be in the wrong order.

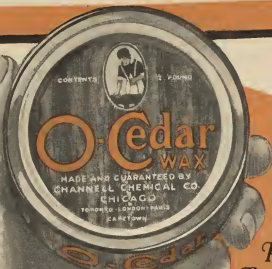
How often do you go by a store window and look at the articles displayed? Try to recall as many articles as you can as you go down the street, and on your way back, stop and see how many you forget.

Do you recall, without looking at your watch, what kind of a figure six it has? Take a good look at these figures—176253817. Close your eyes and repeat them. Then look at these letters—acsdjclw. Close your eyes and repeat them. Which was harder for you, the letters or the figures?

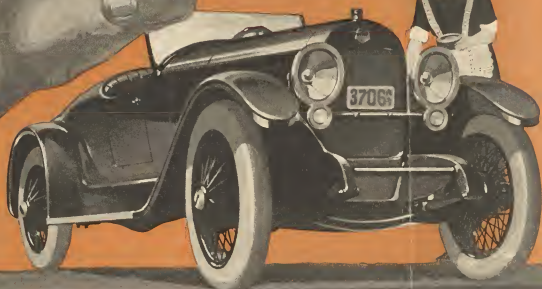
Then glance at this:



Try to play it on the piano from memory. You will probably say it is hard to do because it has no tune or swing—melody or rhythm, in other words. But even if it has not, you could memorize it at a glance if you were really concentrating; and of course real music is easier because it has melody and rhythm, and harmony, too. And your ears and your eyes and fingers all help your brain, because they do their share, and they are apt to do their part better than your brain does its part. So practice brain memory all you can.



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